

Business based upon recorded music:

The idea is to make business from recordings that are created by a small pool of players – most likely to be the 7 player/teachers (DEPS withstanding) that comprise DGG and form the core of DGK and between them can cover all the parts of a 17+ ensemble). Other players could be involved but the idea would be to focus on this select group whenever possible. The recordings made would be put to various uses and business made from them:

- Backing tracks with various lead and sectional demos and various mixes to suit all players in the KOLLECTIVITY POOL
- Backing tracks as above and made available to the the public (globally) – most likely from the BANDSKOOL website: streamed or downloaded or otherwise. There would be some way to receive remuneration for the recordings and a way to deal with security aspects.
- The supply of educational materials that either build on the back of these recordings or are offered as a package with the recordings. This could involve web pages, streaming, downloads, video, documents and so on...
- Individual teachers could offer online/offline lessons that connect with the recordings
- The recordings could be used at BSK offline days.
- The recordings could be used to sell scores/parts for compositions and arrangements: whether these belong to the 7 players mentioned; or to external composers/arrangers or otherwise.
- The recordings could be sold in their own right – either to the public or in use with other media.

Note: Most if not all of the arrangements concerned with all of this will be for DGG and DGK formats. However, other formats are possible: such as STRINGS KOLLECTIVITY, KOOSTIKA and more...But for now, the recordings are principally aimed at DGG and DGL formats.

In regard to the scores, the parts and the recordings as above – either:

- They are original compositions and arrangements
- They are original arrangements of copyright compositions
- They are neither original compositions or arrangements.

Each is a different scenario in which recordings may be made as described above. Each needs to be dealt with separately. The last scenario is likely because the DGG/DGK repertoire's largely consist of others' arrangements of copyright tunes. Furthermore, BANDSKOOL may be entering the business of selling the products of other publishers whether books, scores or otherwise. Unless the scores have a demo recording to help sell them, then it would help to have one. Regarding the second scenario, I believe that permission must be sought from the copyright owner or those who represent them (publisher) to do an original arrangement and to come to some arrangement regards how the rewards are apportioned? The simplest scenario is the first one in which both the composition and the arrangement are original. The question is: who owns the composition and who did the arrangement? Was it one person or was it more than one? Did the same person both compose and arrange it? Now I'm not sure but I think there is a separate copyright for the recording itself. All of this needs to be looked into. A deal needs to be struck with others to the satisfaction of all concerned. We will be working together and there needs to be a clear understanding.

Killing 2 birds or more with the same stone is always a good thing. In this case, a recording can be put to more than one use and generate more than one revenue stream. So to give an example: an original composition/arrangement could be recorded and subsequently form a part of the DGG/DGK repertoire. Players can practise with different mixes of it at home. The backing track could be made available to others at cost however that is done. Potentially online/offline lessons could refer to the backing track or educational materials generated...again at cost. The track could be used as a basis for things taught at BSK offline terms too. The recording could be used to help sell the score/parts. Furthermore, the recording could be retailed to the public or licensed out to others who may wish to use the track in some media or otherwise.

All of this could come from one composition/arrangement and recording.